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The Sleeping House

342 513 [417] The sleeping house *(fa'e* or *fa'e hiamoe)* stood on the rear half of a stone platform. (For description see House-building.) A ladder consisting of a notched log, or crevices between the stones of the walls, or projecting stones set in the walls of the platform, gave access to the front section of the platform *(paepae)*. On this open section of the platform, in front of the house, was a post *(fata* or *fata'a tu)* with projecting pieces of wood—the stubs of branches probably—on which food and containers were hung. Melville (33, p. 89) describes a small shed, which served as a storehouse, on the platform of the sleeping house in which he stayed. The doors of the houses were built small and low for protection. A man 574 entering another's house must always do so headfirst, so that the inmates 576 could see who he was. He approached the door, placed one foot on the red stone block which formed the sill, stooped, and entered. In leaving, the visitor went to the door, squatted on the sill, raised his hands above his head and placed them against the sides of the door, put his feet down on the platform below the sill, and then rose and went his way. This was the etiquette of entering and leaving the dwelling.

352 513 The front half of the interior of the house was paved with smooth beach boulders, and here the inmates sat about when they were indoors. The bed space *(ohi)* occupied the whole width of the rear half of the sleeping house. Coconut logs running the width of the house formed the front and rear boundaries of this sleeping space. Between the logs there was soft earth, on which were laid fern leaves, grass, and rough coconut leaf mats as paddling, fine mats forming the surface of the bed. To quote Linton's (20) description:

> Over the coconut mats were laid woven pandanus mats of two kinds. Those covering the front part of the bed were called *moena*, and were woven of broad strips. . . . The rear part of the bed was covered with a mat of finer weave, called *kahuaa*, which was not *tapu* to men (as were the *moena*). The *kahuaa* were long and narrow, a single one usually running the entire length of the house. It was placed so that it covered the rear half of the *moena* and the back log of the bed, its outer edge being tied up to the rafters. A narrow mat for the head was sometimes placed over the *kahuaa* to prevent its being stained by the oil with which the natives soaked their hair. . . . A pad of tapa was sometimes tied to the rear log of the bed under the *kahuaa*. Portable pillows called *nowai*, which were made from bundles of shredded *fei (hueto)* leaves wrapped and tied with tapa, were also used.

Dordillon (8) gives as terms used for pillow, *pati'eti'e, paepae u'u, paepae upo'o, u'una upo'o.*

352 Partitions *(pahe'e oto)*, separating a section of the interior of the dwelling, were sometimes made with cloth. Dordillon gives the term *ahu tapu*, meaning an elevation of stones at one end of the house on the inside, a

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place set apart for *tapu* individuals. The space behind the bed, between the back log and the rear wall, was, according to Garcia (14, p. 127), sacred, a place for the gods, and the place where inmates spat (spittle being safe from evil doers here). Bundles of clothing and other articles were slung up to the ridgepole with cords (23, p. 89), and valuables were suspended in baskets in the same manner, the cord sustaining them being passed through a coconut shell to prevent rats from climbing it (24, p. 113). The upper surface of the joist supporting the front eaves of the house served as a shelf, on which small articles were put. Articles were also hung from the small supports that ran horizontally along the inside of the rear wall. Early visitors describe the way in which weapons, utensils, stilts, adzes, drums, skulls, and other things were hung on the walls (16, pp. 159-60; 19, p. 129). Small wooden chests *(tifa, umete)* served as containers of articles of value. Garcia (14, p. 129) and Krusenstern (16. pp. 159-60) describe, in one end of the houses of the wealthy, a small partition of bamboo to protect such sacred objects as the bier of a recently deceased ancestor. A part of the interior furnishings of a sleeping house was frequently an empty coffin, waiting for the body of its still living owner or a coffin containing a corpse slung up under the ridge pole. Lower jaws of hogs were observed projecting from beneath the front eaves of a house at Pua Ma'u, on which were formerly hung containers holding the *popoi* of the *tapu* members of the household. These were the jaws of the hogs that had been eaten at the feast of consecration of the house when it was new. The interior of the house was lighted at night by means of kernels of the candlenut *(ama)* strung on the midrib of a coconut leaf or on a strip of bamboo. This candle was stuck into the side of the house, and a vessel was placed beneath to catch the ashes.

The Fata'a

The structure restricted to the use of *tapu* men was the *fata'a (fata'a moe, nahua)*. This according to accounts on Hiva Oa, consisted of a frame, the dimensions of which were about 15 by 20 feet, raised on posts from five to twelve feet high, over which was a roof or house. This structure stood close by the platform of the common sleeping house. The top of the staging, or floor of the house, was made of planks or logs. On it was a fireplace made of earth and stones, where the food of the *tapu* members of the household was prepared. The *fata'a* served also as a storehouse for the food of these *tapu* persons. Old men, who no longer associated with women, and hence were always *tapu*, lived constantly on the *fata'a*, sleeping there. Women were never allowed to enter but only men and boys. The floor was reached from the ground by means of a ladder, made, according to my native informant, of rungs lashed on poles with sennit.

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113 27. Tregear, Edward, The Maori race, Wanganui, N. Z., 1904.
28. U. S. Hydrographic Office, Pacific Islands pilot, vol. 2 (Eastern Groups), Washington, 1916.
29. Vincendon-Dumoulin and Desgraz, C., Iles Marquises ou Nouka-Hiva, histoire, géographie, moeurs, Paris, 1843.
30. Wilson, James, A missionary voyage to the Southern Pacific Ocean, performed in the years 1796, 1797, 1798 in the ship "Duff," commanded by Captain James Wilson, London, 1799.

EXPLANATION OF PLATES

133 342 346 417 291 312 Plate I.—The Marquesas Islands in 1921.

A. Looking west into Taha Uku, Atu Ona (Vevau), and Ta'a Oa, probably the center of original settlement on Hiva Oa.

B. Modern houses on the site of an ancient feast place at Haka he Tau, Ua Pou.

C. Section of a temple platform in Tai-pi valley, Nuku Hiva.

D. Retaining walls of terraced taro plantation on a hillside at Haka he Tau, Ua Pou.

E. Village scene at Hokatu, Ua Huka.

F. Birth-house at Haka he Tau, Ua Pou.

Plate II.—Marquesas Islanders of today.

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A. Puhe tete Haapuani, a *tahuna wai* who was my chief informant at Atu Ona, Hiva Oa—an example of the stocky native type. The illustration shows him standing beside the stone image of Taka-i'i at Pua Ma'u. Full blooded.

B. Te-ike Puputi, a maker of food pounders on Ua Huka. Half Chinese.

C. Eo tafa of Ta'a Ua, Hiva Oa, showing typical tattoo body covering. Pure blooded. (The tattoo design was brought out by the use of paint.)

D. Teava'o of Atu Ona, Hiva Oa, an example of the lean native type. Pure blooded.

E. Hoomoo of Pua Ma'u, Hiva Oa, wearing an ancient bark-cloth *kami*. Pure blooded. He is a survivor of the times of cannibalistic warfare.

F. Tahia-ti'a-ko'e of Pua Ma'u, Hiva Oa, who recorded from her grandfather the creation chant and other sacred chants. She wears an old *pese ei* (wreath). Pure blooded.

G. Proiho of Umo'a, Fatu Hiva, a wood carver. Pure blooded.

H. Mauvpuhe of Hane, Ua Huka. Half Hawaiian.

I. Tavahi-takao of Atu Ona, Hiva Oa. Pure blooded.

J. Taniha Teaho of Hane, Ua Huka. Pure blooded.

K. Tehono of Haka he Tau, Ua Pou. Pure blooded.

L. Tahia-po'o-hetua of Hane, Ua Huka. Pure blooded.

M. Penapena, chief of Haka Hau, Ua Pou. One-quarter American.

304 532 Plate III.—Tattoo designs in the Marquesas: head, arm and hand designs.

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[End Plate 1]

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